

cess of being transferred to the moving picture screen.

Vivid scenes and striking climaxes, in which the destruction of the temple and the slaying of the Phillistines will be graphically and realistically portrayed, are now being made.

The production is staged by J. Farrell McDonald at the big west coast studios of the Universal Film Company. The scenario was written by M. De La Parelle.

The role of Sampson, the strong man, is being interpreted by J. Warren Kerrigan, whose popularity as a "movie" idol is as far-famed as the photoplay itself. To give added interest to the film, Katherine Kerrigan, Jack's sister, is playing opposite him in the character of Delilah.

By special arrangements, she left the "Everywoman" company in New York, with which she has been playing for the last year, to take this part in the one picture. After she has finished it she will return to New York and to the company.

Real Building.

To those who question the real expense and work attached to the production of a big picture play like "Samson and Delilah" this picture, showing a scene in the process of construction, may be very interesting.

Real carpenters, real nails, real saws, real hammers and real lumber—lots of it—were being used in the building of the temple the day I visited the west coast studios. I saw the men at work just as you see them here.

Kerrigan and Director MacDonald both told me that there would be something like 600 people used in the picture for the big scenes. They estimated the cost of producing the temple scene, alone, at about \$5,000, and the cost of the entire picture at \$15,000.

They figured about a month for the construction of buildings, and another month for production. The completed picture will be in four

reels. The story will follow the Biblical story quite closely, being as accurate in costuming and scenes as time, thought and money can make them.



BY FRED SCHAEFER

Two persons exchange clothing and fool everybody.

Comedy characters always eat like wolves.

Country policemen are always comic.

Cheating in a card game always calls for a gunplay.

Somebody always hides someone who is being pursued by a sheriff's posse.

All that is necessary to break down a locked door is to swing at it with a cane bottomed chair.

Lovers who desire to efface each other's memory are always possessed of means enough to travel extensively abroad. They accidentally meet on the Mediterranean or in Hong Kong.

Manuel, the former king of Portugal, is plastering his new home in England with pink and he will not have anything blue in it. Blue is abhorrent to him.

Lady of the House (to persistent pedlar)—If you don't go away immediately I shall whistle for the dog. Pedlar (calmly)—Then let me sell you a whistle, mum.